

esprit orchestra

Alex Pauk music director and conductor

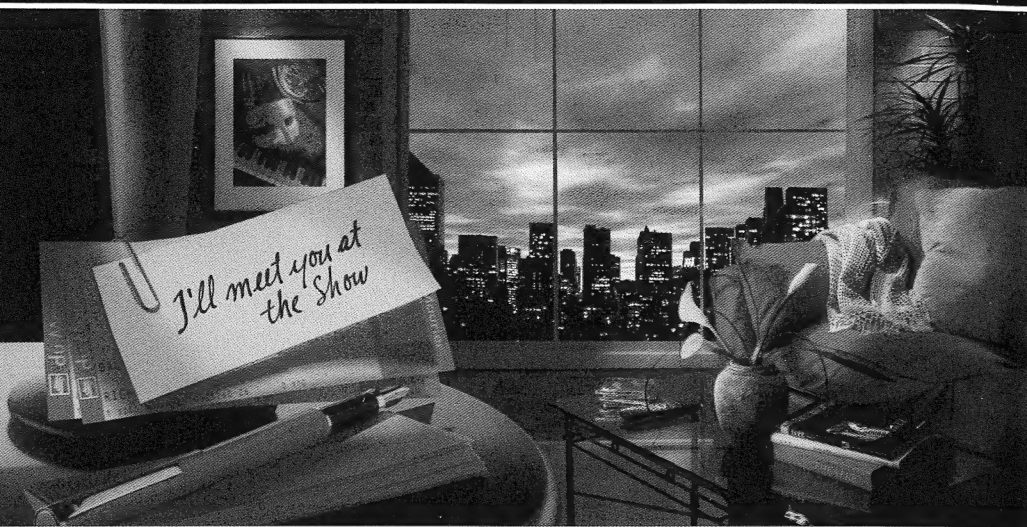


97 . 98

15<sup>th</sup> anniversary season

## ***The Body Electric***

Jane Mallett Theatre, St. Lawrence Centre  
Sunday October 5, 1997



du Maurier  
A R T S

**Supporting 194 cultural events across Canada  
during the 1997-1998 season**

# esprit orchestra

Alex Pauk music director and conductor

# programme

97 . 98  
15<sup>th</sup> anniversary season

Sunday October 5, 1997  
Jane Mallett Theatre, St. Lawrence Centre

## *The Body Electric*

presented by  du Maurier  
A R T S

Guest Artist Tim Brady, electric guitar

*The Twilight Zone*  
for two electric guitars and orchestra, 1960

Marius Constant  
(France)

*Purple Haze*  
1967 (arranged Steve Riffkin, 1987)

Jimi Hendrix  
(United States)

*The Heart Tears Itself Apart With The  
Power Of Its Own Muscles. Resonance #3.*  
1994 (revised 1997)

Paul Dolden  
(Canada)

*Salome Fast*  
for reciting voice and chamber ensemble, 1996

Ron Ford  
(United States/Holland)

### INTERMISSION

*Free Form*  
1989

Glenn Branca  
(United States)

*The Body Electric*  
1997 world premiere\*

Tim Brady  
(Canada)

\*Tim Brady's *The Body Electric* was commissioned by  
and made possible through the financial assistance of

 **radio** *Two*  
CLASSICS. AND BEYOND.

Join us in the lobby after the concert to meet the artists.

## ***The Body Electric*** **Tim Brady**

*The Body Electric* (1997) was commissioned by the Canadian Broadcasting Corporation for Esprit Orchestra and The Body Electric Festival. The piece is in three movements for guitar, distortion and delay pedals and orchestra. It is dedicated to the electric guitarist in all of us.

*Tim Brady*

## ***Purple Haze*** **Jimi Hendrix**

*Purple Haze all in my brain  
Lately things don't seem the same  
Actin' funny, but I don't know why  
'Scuse me while I kiss the sky.*

*Purple Haze* (1967) is best known as one of the archetypal psychedelic drug songs of the 1960s. It is a good example of the inherent freedom in Jimi Hendrix's guitar playing, where "feel" is more important than polished technique. *Purple Haze* marked the appearance of several technical innovations for the electric guitar, which in the hands of musicians like Hendrix was reshaping the sound of rock music.

*Purple Haze* begins with one of the best-known, two-note riffs in the history of rock: the interval of a tri-tone or flattened fifth. The song features technical effects like a Fuzz

Face distortion pedal – to rough up the sound – and an Octavia. Then a recent invention, the Octavia raises and lowers guitar notes by an octave. With it, Hendrix could add distortion, second harmonics and any amount of sustain. The use of open string techniques, the flattened fifth intervals, hammer-ons and pull-offs in single note runs creating modal sounds and the famous "Hendrix Chord" (the sharpened ninth) all contributed to the raw, metallic sound of *Purple Haze*.

After hearing Steve Riffkin's arrangement of *Purple Haze* for the Kronos Quartet, Esprit's Music Director approached the composer to re-write the work for Esprit's string section. Esprit premiered the arrangement in January, 1988.

## ***The Heart Tears Itself Apart With the Power of Its Own Muscles.*** ***Resonance #3.*** **Paul Dolden**

When the amp's cranked up, the cognizance of the material by the senses is certain and positive only insofar as the materials remain completely raunchy and powerful and do not develop centrifugal forces. Like combining chemicals, which are pretty volatile on their own, when you put them together you can tear muscles and be



explosive. This residual gestural-ity is a street level kind of a thing; it does not stifle the small amount of what is retained, but it is amalgamated with our favourite band of all time. And this does not express desperation or impotence; on the contrary, it is another step in furthering the goal of putting more dirt under the fingernails of the collective unconscious of Canada - a reality immediately attained after the overthrow of every function.

Playing loud and fast is supposed to be unfashionable, but meat and potatoes still taste good and the ground beneath our feet is a matter not so much of landscape as of offering the possibility of travel.

*Paul Dolden*

### *Salome Fast*

Ron Ford

*Salome Fast*, for small ensemble and reciting voice, was written for Amsterdam's ASKO Ensemble, and was premiered in Amsterdam in 1996. The music is composer Ron Ford's interpretation of Hugo von Hofmannsthal's libretto for Richard Strauss's opera, *Salome*, with Aramaic text taken from the Bible - and with Salome as the work's narrator.

The short work is fast-paced and includes a virtuosic percussion part for vibraphone, marimba, xylophone, two roto-toms and

güiro. The reciting voice is amplified and, with loudspeakers placed near the performer, becomes gradually distorted. When the work premiered at the Concertgebouw's Kleine Zaal last year, *De Telegraaf* critic Roeland Hazendonk wrote that *Salome Fast* is a "virtuoso piece which carries an excitingly direct musical charge." The character of Salome "is embodied in rapid figures, while John the Baptist, her opposite pole in the opera, holds his own with resounding wind chorales." Salome begins her narration half-way through Ford's piece and by the end has "become a screaming witch who succumbs in a theatrical percussive explosion."

### *Salome Fast*

text from the Aramaic version of the gospels

### Matthew - Chapter 14: 1-12

- 1 Now in that time, Herod the Tetrarch heard a report about Jesus.
- 2 And he said to his servants, this is John the baptizer. He has risen from the dead. Because of this, miracles are done by him.
- 3 For that Herod had seized John and bound him and cast him into prison because of Herodias, the wife of his brother Philip.
- 4 For John was saying to him, It is unlawful that she be a wife to you.
- 5 And he was desiring to kill him, but he was afraid of the people who were recognizing him as a prophet.
- 6 But when the birthday of Herod occurred, the daughter of Herodias danced before the guests, and she pleased Herod.

7 Because of this, he swore to her with an oath that he would give her anything she asked.  
 8 And because she was instructed by her mother she said, Give me here on a plate the head of John the baptizer.  
 9 Now it worried the king, but because of the oath and the guests he commanded that it be given to her.  
 10 And he sent and cut off the head of John [in] the prison.  
 11 And he brought his head on a plate and it was given to the child and she brought it to her mother.  
 12 And his disciples drew near, and they took up his corpse and buried [it] and came and made [his death] known to Jesus.

#### Mark – Chapter 6: 14-29

14 And Herod, the king, heard about Jesus, for his name was made known to him. And he was saying [that] John the baptizer had risen from the dead, [and] because of this miracles are done by him.  
 15 Others were saying that he was Elijah, and others that he was a prophet like one of the prophets.  
 16 Now when Herod heard [this] he said, [It is] John, the one whose head I cut off. He has risen from the dead.  
 17 For Herod had sent [and] seized John and bound him [in] prison because of Herodias, the wife of Philip, his brother, whom he had taken.  
 18 For John had told Herod, It is unlawful for you to take the wife of your brother.  
 19 And Herodias was a threat to him and wanted to kill him and was not able.  
 20 For Herod was afraid of John be-

cause he knew that he was a righteous and holy man. And he observed him, and [in] many [things] heard him and did [these things], and gladly heard him.  
 21 And there was notable day when Herod made a banquet on his birthday for his nobles and captains and heads of Galilee.  
 22 And the daughter of Herodias entered [and] danced and pleased Herod and those who were reclining with him. And the king said to the young girl, Ask from me anything that you want and I will give [it] to you.  
 23 And he swore to her, Whatever you ask, I will give to you, up to half of my kingdom.  
 24 And she departed and said to her mother, What should I ask of him? She said to her, The head of John the baptizer.  
 25 And immediately she entered with diligence to the king and said to him, I want right now that you give me on a platter the head of John the baptizer.  
 26 And it made the king very sad, but because of the oaths and because of the guests, he did not want to deny her.  
 27 On the contrary immediately the king sent the executioner and commanded that he should bring the head of John. And he went [and] cut off the head of John [in] prison.  
 28 And he brought [it] on a platter and gave [it] to her mother.  
 29 And his disciples heard and came [and] took his body and placed [it] in a sepulchre.





# **SOCAN Foundation congratulates young composers**

The SOCAN Foundation has awarded cash prizes to the winners of the 1997 SOCAN Awards for Young Composers competition. The contest is for those under the age of 30.

## **Sir Ernest MacMillan Awards**

works for at least 13 performers:

**Heather Schmidt** (Calgary, Alberta)

**Eric Marty** (Verdun, Quebec)

## **Serge Garant Awards**

works for 3 to 12 performers:

**Brian Current** (Ottawa, Ontario)

**Karim Al-Zand** (Ottawa, Ontario)

**Keiko Yamanaka** (Vancouver, B.C.)

## **Pierre Mercure Awards**

solo or duet compositions:

**Michel Frigon** (Montreal, Quebec)

**Brian Jagger** (Burlington, Ontario)

## **Hugh Le Caine Awards**

electroacoustic works:

**Louis Dufort** (Repentigny, Quebec)

**Sara Bannerman** (Kingston, Ontario)

**Jean-François Laporte** (St-Hubert, Quebec)

## **Godfrey Ridout Awards**

choral compositions:

**Peter Koene** (Oshawa, Ontario)

**Bruce Sled** (North Vancouver, B.C.)



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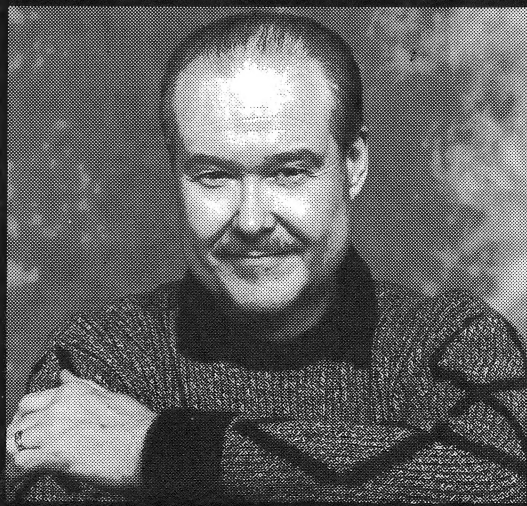
*Free Form*  
Glenn Branca

Glenn Branca is best known for the experimental music he has written for electric guitar, but whether incorporating guitar or not, his music is characteristically repetitive, insistent and loud. (Controversy ensued in 1982 when John Cage called the forceful insistence of Branca's music "fascist".) Branca's experiments with electric guitar have been compared with the music of composer/performers like Rhys Chatham and Paul Dresher, and his minimalism is drawn from the music of Phillip Glass and Terry Riley. His symphonies do not resemble traditional symphonic form, but are scored for groups of highly-amplified electric guitars, strummed in repetitive patterns. They feature simple metre,

and work by an accretion of layers.

*Free Form* (1989) does not include electric guitar but maintains the minimalistic, rhythmic, repetitive nature of Branca's music in general. As a whole, it is comprised of layers of contrasting rhythms, with each layer comprised of repeating patterns. It opens without any melodic activity, but scale patterns and brief melodic fragments gradually emerge. In a brief, contrasting middle section the driving rhythm gives way to lyrical, intertwining melodic lines. The rhythmic energy soon returns, and the layers and combinations of the first half of the work are revisited and further developed.

## T W O   N E W   H O U R S



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## Tim Brady electric guitar/composer

Tim Brady is one of the leading composers and performers of Canada's younger generation of contemporary musicians. His music has been commissioned and performed extensively by ensembles and soloists in Canada, the United States and Europe, including the Winnipeg Symphony Orchestra, the CBC, The Pittsburgh New Music Ensemble, the Smith Quartet (London), Radio-France (INA-GRM), The Cross Art Ensemble (Mannheim), percussionist Marie-Josée Simard, Toronto's New Music Concerts and Philadelphia's Relâche Ensemble.

Brady is also well known for his ground-breaking work as a solo electric guitarist, combining elements of jazz, rock, electroacoustic and contemporary classical music into his own unique performance style. He has presented solo concerts in such venues as The South Bank Centre and The Institute of Contemporary Art (London), De Ysbreker (Amsterdam), Radio-France (Paris), BKA (Berlin), The Kitchen and Roulette (New York), Vancouver New Music, the Molde Jazz Festival, and the Festival international de musique actuelle de Victoriaville. He has recorded five solo compact discs for Justin Time Records in Montreal, and has been a featured performer/composer on the CBC, Radio-Canada, the BBC,

NPR (United States) and other broadcasters in Europe. His ensemble Bradyworks has released two compact discs (Justin Time) and has toured Canada and the United States. Brady is currently Director of Innovations en concert and The Body Electric Festival. His new release on Justin Time is titled *Strange Attractors* and features six new works for electric guitar and electronics.

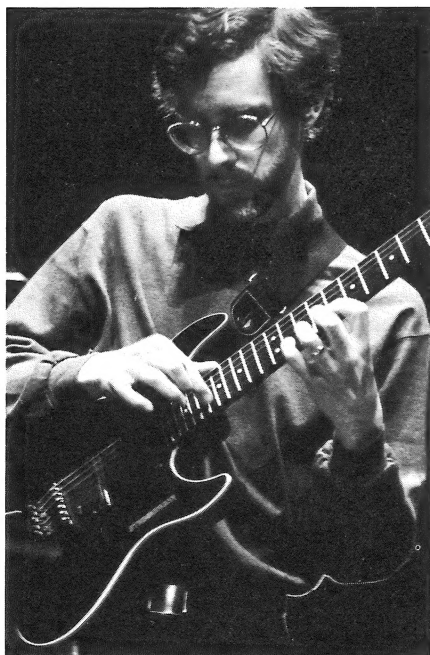


photo: Clément Topping

Tim Brady,  
electric guitar/composer

**Glenn Branca**  
composer

Born in Harrisburg, Pennsylvania, Glenn Branca studied dramatic arts at Emerson College. In 1976 he moved to New York where he became active in fringe theatre and art-rock and founded Theoretical Girls, a leading band in the 70s "no-wave" scene.

Branca's influences include French/American composer Edgard Varèse, the noise experiments (*bruitisme*) of the futurists, percussion composers of the 1930s and New York's "no-wave" instrumental art-rock of the 1970s. Branca received no formal musical training but has, nevertheless, contributed major innovations to music for the electric guitar and to the instrument itself. He developed the "mallet guitar" for use in writing his symphonies (scored for groups of highly-amplified electric guitars) and other experimental guitar music.

Branca's first instrumental works for massed electric guitars date from 1979. He began to attract wide attention in 1981 following the premiere of his Symphony No. 1 (*Tonal Plexus*), for eleven electric guitars, brass and percussion.

Among Branca's compositions are music for dancer Twyla Tharp (the ballet *Bad Smells*) and symphonies that attracted leading rock guitarists, including Algis Kizys, Lee Ranaldo and Thurston Moore.

**Marius Constant**  
composer

Composer, pianist and conductor, Marius Constant began his music studies at the Conservatory of Bucharest. In 1946 he moved to Paris, studying with such figures as Nadia Boulanger, Arthur Honegger and Olivier Messaien.

Constant's first major work, *24 Préludes pour orchestre*, was first performed in 1958 by Leonard Bernstein. Since that time, major orchestras around the world have included Constant's works among their permanent repertoires. Ironically, his greatest popularity in North America has come from the theme he composed for the 1960s television series *The Twilight Zone*.

Besides a vast catalogue of symphonic and chamber works, Constant has also been prolific in his theatrical collaborations with Roland Petit (*Cyrano de Bergerac*, *Nana* and *L'Ange bleu*), Maurice Bejart (*Haut-Voltage*) and the mime Marcel Marceau (*Candide*). In 1981 he collaborated with Peter Brook on *La Tragédie de Carmen*, which premiered in Paris that same year and has since been performed over 800 times in cities such as New York, Frankfurt and Tokyo.

Marius Constant has received such prestigious awards as the Italia Prize, the Marzotto Prize, and the Koussewitzky Prize and has made more than thirty records for Erato, including, in addition to his own

music, works by Satie, Xenakis, Debussy, Varèse and Messaien. From 1973 to 1978 he was music director of the Opera de Paris.

**Paul Dolden**  
composer

Paul Dolden specializes in electroacoustic music, producing works for instrument(s) and tape as well as solo tape. He has received numerous commissions and grants in Canada and Europe, and has worked as a guest artist in several countries. Since 1981 Dolden's work has received dozens of awards both nationally and internationally.

In 1996, Seattle's *Computer Music Journal* wrote: "Mr. Dolden has something that is rare and worth preserving – a unique and original point of view. He has sufficient craft to realize his point of view, and the results are compelling and often quite beautiful." His music is performed throughout North America, Europe and Australia, and he has toured with his music across Canada and throughout Europe, also appearing as a performer on guitar, violin and cello.

Dolden's works have appeared on various recordings, including two solo compact discs: *The Threshold of Deafening Silence* (1990), called "stunning" by England's *The Wire*, and a double solo disc titled *L'ivresse de la vitesse* (*Intoxication by Speed*) on Empreintes Digitales (1994).

**Ron Ford**  
composer

Ron Ford was born in Kansas City and studied composition, piano and computer science at Duke University in North Carolina. In 1983 he moved to The Netherlands where he finished his piano and composition studies at the Sweelinck Conservatorium and at the Royal Conservatory in the Hague. His teachers included Robert Heppner and Louis Andriessen.

Ford has written nearly fifty works, most of which were commissioned. He has been further recognized for his music in the form of awards, including the



Paul Dolden, composer



Encouragement Prize from the Amsterdam Arts Fund which he received in 1987 for his *Song & Dance* for soprano and chamber orchestra. He has written for several ensembles, and in 1988 was composer-in-residence for the Percussion Group of the Hague. Three of the works he wrote for that ensemble appear on compact disc. Ford has also written a number of works for voice, as well as music for dance and theatre productions. Among the groups that have performed his music are the London Sinfonietta, ASKO Ensemble, Schonberg Ensemble and the Ives Ensemble.

## Jimi Hendrix

Rock legend Jimi Hendrix was born in Seattle in 1942. His early love of the guitar is told in stories of a young Hendrix strumming a soundless broom and styling a guitar from a cigar box and elastic bands. His father gave him his first guitar in 1959, a Supro "Ozark" solid electric guitar. It was the first of many which Hendrix, left-handed, would turn upside-down and re-string. Self-taught and ingenious, Hendrix would become a guitar master before his death from a drug over-dose at 27.

Between 1959 and 1966 Hendrix played with some of the best Blues, Soul and R&B musicians of the day in Seattle, Nashville, Philadelphia, Atlanta and New York. His earliest band, the Rocking Kings

(1959-60), played the Seattle clubs at a time when the city was going through a musical boom – drawing young artists like Quincy Jones and Ray Charles. Hendrix's time with the also-legendary Little Richard was a turning point for the young pioneer and show-man and from 1965 both Hendrix's image and sound began to evolve into the raw, raunchy and flamboyant style that made him both a musical and cultural legend.

In 1966 Hendrix left the U.S. and made his way into London's vibrant music scene. There he formed the Jimi Hendrix Experience. Success came in 1967 (also the year of the first *Rolling Stones Magazine*). Hendrix's *Hey Joe*

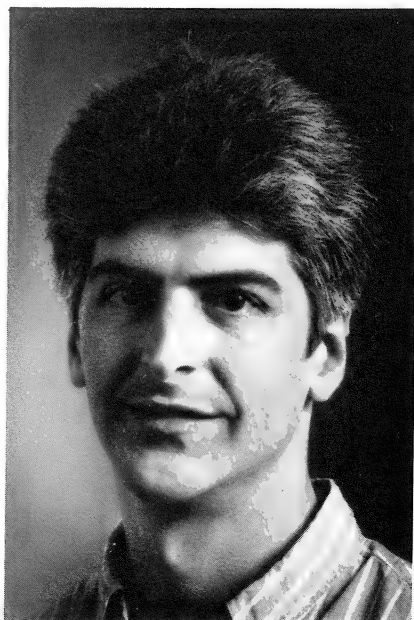


photo: Marc Milder

Ron Ford, composer

hit the record charts and set his career as an international rock star in motion.

Drawn to religion, science fiction and mythology (a favourite book was *Book of Hopi* about the Hopi Indians' ceremony and ritual), Hendrix was "psychedelic before any journalist ever heard of the word." Until his death in 1970, Hendrix's musical success in Europe and the United States was enormous. His lyrics, coupled with a brilliant and inventive guitar technique, spoke for a generation.

### Alex Pauk Conductor

As a conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto in 1971. After graduation, he participated in the Ontario Arts Council Conductor's Workshop for two years and then continued his studies in Europe and Japan, at Tokyo's Toho Gakuen School of Music.

In the early 1970s, Pauk settled in Vancouver and in 1975 was named Vancouver's Musician of the Year. While there, he helped establish the new music group Days Months and Years to Come, for which he was Music Director and Conductor until 1979. Before moving to Vancouver, he had been instrumental in establishing ArrayMusic in Toronto and was its first conductor. Pauk

returned to Toronto again in 1980, and in 1983 founded Esprit Orchestra.

In his role as Esprit's Music Director and Conductor, Pauk is committed to the development of a Canadian musical literature. This commitment has led to Esprit's commissioning of over thirty five Canadian composers. And along with his careful attention to programming, Pauk's work involves a strong role in the development of Esprit's *Toward a Living Art* education and outreach programme.

Pauk was Co-chair for the 1984 ISCM World Music Days held in Toronto and Montreal. In 1986 he was Music Director and Conductor of the Satori Festival of New Music in Winnipeg, and most recently he was Music Director for R. Murray Schafer's *Princess of the Stars*, performed on Wildcat Lake in the Haliburton Forest and Wildlife Reserve this past September.

As a composer, Pauk has written over thirty five concert works and received commissions from the CBC, New Music Concerts, Vancouver New Music Society, The Quebec Symphony Orchestra, the Toronto Symphony Orchestra, leading Indian dancer and choreographer Menaka Thakkar, harpist Erica Goodman, the Hannaford Street Silver Band and others. He has also composed for film, television, radio and music theatre.

Tonight's concert is  
presented as part of



esprit gratefully  
acknowledges the following  
for their generous support  
of the 1997/98 season.

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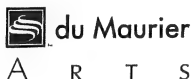
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# esprit orchestra

Alex Pauk music director and conductor

## Musicians

### violin I

Fujiko Imajishi, concert master

Jayne Maddison

Anne Armstrong

Paul Zevenhuizen

Krista Buckland

### violin II

Dominique Laplante

James Aylesworth

Michael Sproule

Corey Gemmell

### viola

Douglas Perry

Valerie Kuinka

Angela Rudden

### cello

Paul Widner

Elaine Thompson

Marianne Pack

### bass

Tom Hazlitt

Robert Speer

### flute

Douglas Stewart

Christine Little

### oboe

Lesley Young

Karen Rotenberg

### clarinet

Max Christie

Richard Thomson

### bassoon

Gerald Robinson

William Cannaway

### horn

Gary Pattison

Miles Hearn

### trumpet

Stuart Laughton

Raymond Tizzard

### trombone

Robert Ferguson

David Archer

### percussion

Blair Mackay

Trevor Tureski

Ryan Scott

### piano

Peter Longworth

### harp

Janice Lindskoog

### electric guitar

James Tait

Geoff Young

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| Ravel        | <i>Sonatine</i>                               |
| Daniel Foley | Rhapsody in C, Op. 33 (1991) [World premiere] |
| Luke Mercier | <i>Waltzes</i> [World premiere]               |
| Lubos Sluka  | Sonata (1988) [Canadian premiere]             |

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Shostakovich

TICKETS \$43/\$39, Students \$5

### Thursday, February 26, 1998

The dynamic young QUATUOR ARTHUR-LEBLANC in a special programme with distinguished guest artist RIVKA GOLANI, violist.

|                    |   |
|--------------------|---|
| Jacques Desjardins | <i>Sur La Corde Raide</i> (viola quintet, CBC commission)         |
| Kelly-Marie Murphy | <i>Dance Me Through The Panic</i> (viola quintet, CBC commission) |
| Brahms             | Viola Quintet in G Major, Op. 111                                 |

TICKETS \$12, Students \$5

### Thursday, March 26, 1998

The renowned ARDITTI QUARTET from Britain, in a programme of 20th-century music.

|                 |   |
|-----------------|---|
| Jonathan Harvey | Quartet No. 3   |
| Elliott Carter  | Quartet No. 5   |
| Toshio Hosokawa | <i>In A Landscape</i>   |
| Akira Nishimura | Quartet No. 2, Pulses of Light OR Quartet No. 3 [new Nov. 97] |

TICKETS \$43/\$39, Students \$5

All concerts at 8 p.m. in the Jane Mallett Theatre of the St. Lawrence Centre for the Arts

4- CONCERT SUBSCRIPTIONS \$86 OR \$95, STUDENT SUBSCRIPTIONS \$25

366-7723



# esprit orchestra

Alex Pauk music director and conductor

97 . 98

15<sup>th</sup> anniversary season

## *Spectra*

15<sup>th</sup> anniversary concert celebration and compact disc launch

**Monday November 3**

8:00 p.m. / 7:15 pre-concert talk

**post-concert anniversary celebration in the lobby**

Rivka Golani (Canada), viola      Robert Aitken (Canada), flute

Robert Aitken (Canada)

*Spectra*

for four chamber groups, 1968

Gilles Tremblay (Canada)

*Traversée*

concerto for flute and orchestra, 1996 world premiere

Joji Yuasa (Japan)

*Revealed Time*

for viola and orchestra, 1986 Canadian premiere

Colin McPhee (Canada)

*Tabuh-Tabuhan*

toccata for two pianos and orchestra, 1936

Tickets: \$26; \$12.50 student/senior.

**For information call Esprit at (416) 599-7880.**

Spectra is dedicated to



celebrating its 40<sup>th</sup> anniversary this year

### **There' still time to subscribe to Esprit's 97 . 98 season.**

Three-concert subscriptions are available (\$60; \$30 student/senior). Please visit the Esprit table in the lobby at intermission or call the St. Lawrence Centre box office at 366-7723. (Handling charges apply.)

